

English: Fall 2022 Course Descriptions

Successful completion of English 1158 is a prerequisite to all courses numbered 2000 and above.

Successful completion of 45 hours of coursework, including six hours of 2000-level literature courses, is a prerequisite for all courses numbered 3000 and above.

ENGL 2031: SURVEY OF AMERICAN LITERATURE BEFORE THE CIVIL WAR

This course is designed for English majors with the appropriate level of difficulty; however, non-majors are welcome.

**SECTION P001 MWF 10:00 AM – D. RUTLEDGE
10:50 AM**

This course looks at American literature from the early Spanish explorers and up to the Civil War, with the poetry of Walt Whitman and Emily Dickinson. Between those two, we read many authors, representing various eras and styles. There will be non-fiction, short stories and poetry.

REQUIREMENTS INCLUDE: The assignments will include two papers, two tests during the semester, a final exam and many quizzes.

TEXTS: *Norton Anthology of American Literature, 8th Edition, Vols. A & B*

ENGL 2032: SURVEY OF AMERICAN LITERATURE AFTER THE CIVIL WAR

This course is designed for English majors with the appropriate level of difficulty; however, non-majors are welcome.

**SECTION P001 TTH 11:00 AM – E. LEWIS
12:15 PM**

This course is designed to give students an overview of American literature from the post Civil War to the contemporary period that emphasizes both content and the formal elements of style and structure. We will be looking at different genres and sub genres such as essays, autobiographies, plays, short stories, novels and poetry. This course will also introduce students to the terms that categorize the various literary movements during the periods, for example, realism, regionalism, naturalism, modernism and postmodernism. The cultural and historical context of these periods will be an important focus of our study. In this regard, you will become familiar with the terms that define the various historical periods, such as the Gilded Age, the Jazz Age, Harlem Renaissance, etc.

REQUIREMENTS INCLUDE: Course requirements will include two exams, two formal papers, scheduled quizzes and class presentations.

TEXTS: *The Norton Anthology of American Literature. 1865 to the Present.*
Shorter 9th edition. ISBN: 978-0-393-26453-1
Additional texts will be assigned

ENGL 2041: MAJOR AMERICAN WRITERS

➔ **This course satisfies the General Education Literature Requirement.**

SECTION P001	MWF	1:00 – 1:50	K. LE
SECTION P002	TTH	9:30 – 10:45	K. LE

This course will cover American literature from the 1920s to the contemporary period in a variety of genres, including drama, poetry, short story, novella, and non-fiction. Students will analyze the content, craft, and historical context of selected works then form interpretations from their findings. How do these texts shape and define diverse perspectives of America over the past hundred years? Writers include Langston Hughes, Zora Neale Hurston, John Cheever, Joyce Carol Oates, Denis Johnson, Stephen King, George Saunders, Joy Harjo, and others.

REQUIREMENTS INCLUDE: Two essays analyzing a text or texts we are reading, a midterm and a final exam, quizzes and reading responses about the texts we read, and a discussion forum.

TEXTS: Pastoralia by George Saunders
Non-fiction, short stories, essays, and poems found online.

ENGL 2043: NEW ORLEANS LITERATURE

➔ **This course satisfies the General Education Literature Requirement.**

SECTION O001	ONLINE	J. KUCHTA
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In this course, students will read a variety of works set in New Orleans, beginning in early-1800s New Orleans and ending in Post-Katrina New Orleans. We will discuss themes (race, gender, religion, culture, etc.) common to the various genres of New Orleans literature (short stories, novels, plays, and essays). We will also analyze how and why these themes are relevant and or have changed (or not) alongside the many ways in which New Orleans itself has or hasn't changed in the last 200 years.

REQUIREMENTS INCLUDE: Reading quizzes, forum posts (online section only), two analytical essays, and a written midterm and final exam, both of which will have short and long-answer components.

TEXTS: Butler, *Good Scent from a Strange Mountain*
 Cable, *Old Creole Days*
 Chopin, *The Awakening and Selected Short Stories*
 Dent, *Ritual Murder*
 Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*
 Roahen, *Gumbo Tales: Finding My Seat at the New Orleans Table*
 Williams, *A Streetcar Named Desire*
 Additional texts TBA.

SECTION P001 MWF 1 – 1:50 J. KUCHTA

In this course, students will read a variety of works set in New Orleans, beginning in early-1800s New Orleans and ending in Post-Katrina New Orleans. We will discuss themes (race, gender, religion, culture, etc.) common to the various genres of New Orleans literature (short stories, novels, plays, and essays). We will also analyze how and why these themes are relevant and or have changed (or not) alongside the many ways in which New Orleans itself has or hasn't changed in the last 200 years.

REQUIREMENTS INCLUDE: Reading quizzes, forum posts (online section only), two analytical essays, and a written midterm and final exam, both of which will have short and long-answer components.

TEXTS: Butler, *Good Scent from a Strange Mountain*
 Cable, *Old Creole Days*
 Chopin, *The Awakening and Selected Short Stories*
 Dent, *Ritual Murder*
 Dunbar-Nelson, *The Goodness of St. Roque and Other Stories*
 Roahen, *Gumbo Tales: Finding My Seat at the New Orleans Table*
 Williams, *A Streetcar Named Desire*
 Additional texts TBA.

ENGL 2071: AFRO-AMERICAN LITERATURE I

➔ **This course satisfies the General Education Literature Requirement.**

These courses are designed for non-English majors but open to majors as electives.

SECTION W001 TTH 11:00 – 12:15 J. SAFFOLD
ONLINE SYNCHRONOUS

This course will introduce students to early African American literature and letters. Beginning with narratives detailing the Middle Passage, moving to impassioned speeches for abolition, and ending with important early twentieth century questions about how to move "Up From Slavery" and what makes the "Souls of Black Folk." Together, we will explore how people who once were denied the abilities to read and write used paper and pen to advocate for change.

We will read poetry, short stories, slave narratives, and explore digital resources like the Slave Voyages database of slave ship records.

The literature in this course will be situated within a social, historical, political, and cultural context as a means to investigate the intersections of literature and culture. We will chronologically journey from the harrowing narratives of bondage to post-Black Reconstruction debates on the intellectual and aesthetic obligations of African American literature.

REQUIREMENTS
INCLUDE: Reading & class notes, class participation, Great Black Literary Debates Tournament, and a final exam.

TEXTS: *Norton Anthology of African American Literature*, Volume 1

ENGL 2090: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

➔ **This course satisfies the General Education Literature Requirement.**

These courses are designed for non-English majors but open to majors as electives.

SCIENCE FICTION LITERATURE

SECTION O001

ONLINE

K. RAYES

This course is a survey of major authors of Science Fiction and their works, and major themes of the genre. In particular, the course will focus on the precursors to modern Sci-Fi, the history and evolution of the genre, and its contemporary diverse manifestations, such as Afro-Futurism and Cyberpunk. Students will analyze Sci-Fi texts, focusing on how the genre can dramatize and explore approaches to contemporary issues. The course includes early visionary texts, the futuristic visions of Jules Verne and H. G. Wells, Post-Cold War texts by Vonnegut and others, and landmark contemporary texts that examine trends such as the video game revolution and artificial intelligence.

REQUIREMENTS
INCLUDE: Students will contribute to regular Discussion Boards, take regular online quizzes and two exams, write two short essays and produce a short creative online presentation.

TEXTS: *Card, Ender's Game;*
Dick, Do Androids Dream of Electric Sheep?;
Vonnegut, The Sirens of Titan;
Shelley, Frankenstein,
and documents available on Moodle.

ENGL 2091: SPECIAL STUDIES IN LANGUAGE AND LITERATURE

➔ **This course satisfies the General Education Literature Requirement.**

These courses are designed for non-English majors but open to majors as electives.

CRAFTING THE WITCH

SECTION P002 TTH 11:00 – 12:15 S. RICHARDSON

The popularity of the witch as a literary and theatrical subject is undeniable. From classical times through the Enlightenment, concerns about witches and their craft were taken seriously by authors as well as by the public at large. Since women were accused of and executed for suspected acts of witchcraft throughout Europe and North America from as early as the 1480s through the 1750s, their presence in literature and on the stage is perhaps unsurprising, but their many representations are often unexpected. As we read a variety of works that include characterizations of these remarkable figures, we will consider the dynamic of prejudicial treatment and accusations of evil. Through our study of literary works featuring witches, and supplementary material about witchcraft, we will attempt to clarify why early modern people felt witches posed such a real and dangerous threat to the community and also consider what fictional depictions of witches tell us about the lives of the very real women persecuted for these “crimes”.

REQUIREMENTS INCLUDE: Students will complete weekly reading response assignments, two 4-6 page essays, one 5-7 page essay and a final presentation.

TEXTS: Condé, *I, Tituba, Black Witch of Salem*.
Euripides, *Medea*
Fletcher and Massinger, *The Prophetess*
Miller, *The Crucible*
Rowe, *Penguin Book of Witches* (excerpts)
Rowley, Dekker and Ford, *The Witch of Edmonton*
Seneca, *Medea*
Shakespeare, *Macbeth*

ENGL 2152: TECHNICAL WRITING

SECTION O001	ONLINE		K. FRANKLIN
SECTION O002	ONLINE		K. RAYES
SECTION P001	TTH	8 – 9:15	I. FINK
SECTION P002	TTH	9:30 – 10:45	I. FINK
SECTION P003	TTH	11 – 12:15	I. FINK
SECTION P004	MWF	9:00 – 9:50	K. MCDONALD
SECTION P005	MWF	11:00 – 11:50	K. MCDONALD

This course, designed primarily for students in science and engineering, will introduce the basic forms and conventions of technical writing.

REQUIREMENTS
INCLUDE: For most sections, there will be a major technical report (researched and documented), several other writing assignments, and one oral assignment.

TEXTS: Consult the UNO Bookstore about texts, as they vary with the instructor.

ENGL 2161: INTRODUCTION TO WRITING FICTION

SECTION P001 TTH 11:00 – 12:15 M. WALSH

ENG 2161 teaches students the basics of fiction writing. The first half of the course will focus on studying published works by renowned authors, as well as establishing a working knowledge of craft techniques (POV, Plot, Character, etc.). The second half of the course will focus on “workshopping” original stories written by the students and discussed by their peers.

REQUIREMENTS
INCLUDE: Each student will turn in two original stories, as well as complete a variety of writing exercises and reading responses. Students should budget for printing costs for story distribution.

TEXTS: *Michael Kardos: The Art and Craft of Fiction*. ISBN: 9781319030421

ENGL/FTA 2200: INTRODUCTION TO PLAYWRITING

SECTION P001 TTH 2:00 – 3:15 J. MAXWELL

In this course students will explore one of the most vibrant and engaging methods of artistic expression, a contemporary artform built on thousands of years of development. It’s the only type of writing where the writer gets real bodies to manifest their words and where their words must inspire a myriad of other theatre artists. This complex relationship poses unique challenges and opportunities for artists working in language. Those challenges will constantly inform the development of student work during the semester. Within this multifaceted approach, we will also look at the role of traditional and non-traditional narrative structures and how they operate on the stage. Students need no experience as creative writers to take this course, just curiosity and openness to self-expression.

REQUIREMENTS INCLUDE: Students will write and revise multiple ten-minute plays while also providing verbal and written feedback to their peers.

TEXTS: William Missouri Downs and Robin U. Russin. Title: *Naked Playwriting: The Art, The Craft, And The Life Laid Bare*. ISBN: 1879505762

ENGL 2228: READING POETRY

➔ **This course satisfies the General Education Literature Requirement.**

English majors should not take this course, as it duplicates material covered in 2258.

SECTION O001	ONLINE	ASYNCHRONOUS	K. MCDONALD
SECTION P001	MWF	11:00 – 11:50	K.MCDONALD

This course is designed to enhance students' understanding, appreciation, and enjoyment of poetry. Students will read, discuss, analyze, and write about poems that represent a broad range of time and a variety of forms, movements, and culture.

REQUIREMENTS INCLUDE: Two short analytical essays, a midterm and a final exam, and frequent quizzes

TEXTS: TBA

ENGL 2238: READING FICTION

➔ **This course satisfies the General Education Literature Requirement.**

English majors should not take this course, as it duplicates material covered in 2258.

SECTION O001	ONLINE	ONLINE	E. LEWIS
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This online course is designed to introduce students to some of the major works of American, British and Continental fiction from the nineteenth and twentieth centuries, both short stories and novels, through an examination of the formal elements of fiction. The syllabus is arranged both chronologically and thematically; a focus in the course is historical background since an understanding of the cultural context of a literary work enriches an appreciation of the text. The major directive in the course is the acquisition of literary analysis skills; the critical thinking skills acquired in this course will be valuable in your other courses.

REQUIREMENTS INCLUDE: Course requirements will include two major papers and three exams: take home exam 1, take home midterm exam and a proctored final exam. I will provide detailed information about the paper assignments and exams.

TEXTS: TBD

ENGL 2238: READING FICTION

➔ **This course satisfies the General Education Literature Requirement.**

English majors should not take this course, as it duplicates material covered in 2258.

SECTION P001 MWF 11:00 – 11:50 C. PETTAWAY

This course will introduce you to the novel as a literary form and explore its development in different historical and cultural contexts. You'll read selected novels, discuss them, and learn to write critically about them. Readings include novels by women, African Americans, other minorities, and non-Western writers.

REQUIREMENTS Reading one to two novels per month.

INCLUDE:

TEXTS: TBD

ENGL 2258: INTERPRETING LITERATURE

** This course is designed for English majors with the appropriate level of difficulty. Departmental consent is required.*

SECTION P001 MWF 10 – 10:50 L. WHITE

English 2258 is designed to prepare English majors for advanced literary study. To that end, we will undertake close readings of several texts from the major genres of non-fiction, fiction, poetry, and drama. To develop our close reading skills, we will become familiar with literary terminology as well as the conventions singular to each major genre, in the process building a vocabulary of critical terms

REQUIREMENTS The course is writing intensive, so there will be a number of
INCLUDE: short-to-medium-length essays (3-6 typed pages); we will also
write a critical research paper, and there will be three exams.

TEXTS: TEXT: Meyer, The Compact Bedford Introduction to Literature,
11th or 12th edition

ENGL 2341: SURVEY OF BRITISH LITERATURE I

This course is designed for English majors with the appropriate level of difficulty; however, non-majors are welcome.

SECTION P001 TTH 9:30 – 10:45 S. RICHARDSON

In this course, we will study the development of British literature from its known beginnings to the late eighteenth century. Students will become familiar with important literary terms, historical trends, and recurrent themes as we explore works written in a variety of genres. We will examine the role of works that are considered standard to the canon, but we will also examine the ways in which the canon must evolve and be readdressed on a regular basis—for example, we will address early women writers who have gained greater acknowledgement and representation in recent years, exploring their contributions to and engagement with early British literature and culture.

REQUIREMENTS INCLUDE: Students will complete weekly reading response assignments, two 4-6 page essays, one 5-7 page essay and a final presentation.

TEXTS: *The Broadview Anthology of British Literature: Concise Edition, Volume A (3rd edition)*, ed. Joseph Black, et al. (ISBN-13: 978-1554813124)

ENGL 2342: SURVEY OF BRITISH LITERATURE II

This course is designed for English majors with the appropriate level of difficulty; however, non-majors are welcome.

SECTION P001 MWF 11:00 – 11:50 L. WHITE

This course explores major poetry, non-fiction, and fiction of the Romantic, Victorian, and Early Twentieth-century periods in their historical, social, and cultural contexts. We will undertake close readings of these periods' most significant and representative texts, examining them from a number of critical perspectives in order to develop understanding of the works themselves, their authors' characteristic concerns, and the cultural conditions that helped to shape these writers and their work.

REQUIREMENTS INCLUDE: A research essay, a midterm exam, and a final exam.

TEXTS: Greenblatt, Stephen (General Editor). *The Norton Anthology of English Literature*, vol. II, 10th ed.

ENGL 2377: THE BIBLE AS LITERATURE

 **This course satisfies the General Education Literature Requirement.**

SECTION P001 MWF 11 – 11:50 L. VERNER

In this course we consider the Bible as a work of literature rather than as a religious text. We read selections from the Old Testament, the New Testament, and the Apocrypha and explore

the many genres used in the Bible—epic, folklore, poetry, history, et cetera. Emphasis is placed on the historical and cultural circumstances under which our selections were produced and the implications of those circumstances for our reading of the text.

REQUIREMENTS INCLUDE: A midterm, a final exam, and two papers are required.

TEXTS: *Oxford Study Bible: Revised English Bible with Apocrypha*, eds. Suggs, Sakenfeld, & Mueller, Oxford UP, ISBN 9780195290004

ENGL 2378: INTRODUCTION TO WOMEN'S LITERATURE

➔ **This course satisfies the General Education Literature Requirement.**

SECTION P001 MW 2:00 – 3:15 N. EASTERLIN

This course provides a sophomore-level introduction to literature by women. Through readings in the range of literary genres—poetry, fiction, drama, and nonfiction—we will explore the social, psychological, and literary relationship of individual women writers to their historical contexts. The course will focus on literature from the eighteenth century up to the present.

REQUIREMENTS INCLUDE: Daily quizzes, three exams, and two papers.

TEXTS: *The Norton Anthology of Literature by Women*, 2-volume box set, Gilbert and Gubar, eds., W. W. Norton and Company ISBN 978 0 393 930015 3

WGS 2010: INTRODUCTION TO WOMEN AND GENDER STUDIES

SECTION P001 MWF 11:00 – 11:50 L. VERNER

This course is an introduction to the discipline of Women's and Gender Studies. It aims to give the student a historical understanding of the experiences of women globally and nationally, as well as the vocabulary for speaking about women's history and contemporary issues. This will require the student to read and respond to both critical and personal essays from a variety of disciplines, including but not limited to sociology, anthropology, history, political science, art, film, and literature.

REQUIREMENTS INCLUDE: Three exams, a research paper with class presentation on the research topic, and class participation are required.

REQUIREMENTS INCLUDE: Two short papers, two in-class oral presentations on individual works (one literary, one theoretical), an annotated bibliography, and a research paper.

TEXTS: TBD

ENGL 3381: INTRODUCTION TO CONTEMPORARY THEORY

Prerequisite: ENGL 2258. Open to English majors only.

SECTION W001 ONLINE MW R. GOAD
SYNCHRONOUS 3:30 – 4:45

Theory gives us different lenses to talk about literature. This course explores various lenses by pairing literary texts with a broadly representative selection of contemporary theory. Along the way, students will perform literary analysis with take-home essay exams. All texts are available for free on the course website.

REQUIREMENTS INCLUDE: Two essay exams and several in-class quizzes

TEXTS: Selections from *Psychopathology of Everyday Life* by Sigmund Freud
"Young Goodman Brown" by Nathaniel Hawthorne
Selections from the *Prison Notebooks* by Antonio Gramsci
"The Semplica Girl Diaries" by George Saunders
"Bartleby the Scrivener" by Herman Melville
"On Truth and Lies in an Extra-Moral Sense" by Friedrich Nietzsche
"Fat and Thin" by Anton Chekhov
Selections from *Location of Culture* by Homi Bhabha
Black Orpheus directed by Marcel Camus
Selections from *The Second Sex* by Simone de Beauvoir
"The Yellow Wallpaper" by Charlotte Perkins
"Movement to End Sexist Oppression" by bell hooks
"Sweat" by Zora Neale Hurston
"Toxic Discourse" by Lawrence Buell
"Jungles" from Planet Earth
Selections from *Playing in the Dark: Whiteness and the Literary Imagination*
by Toni Morrison
"Sonny's Blues" by James Baldwin
"Disability and Narrative" by Michael Bérubé
"Dancing After Hours" by Andre Dubus
Selections from *History of Sexuality* by Michel Foucault
"Song of Myself" by Walt Whitman

ENGL 4043/5043: NEW ORLEANS LITERATURE

While “New Orleans” recently celebrated its tricentennial, the writers of the “Bulbancha Is Still a Place” zine remind us: “Before the first Europeans came here, it was a place where people from over 40 distinct Native groups crisscrossed, traded, followed game and fish, moved due to rising and falling waters, and interacted with one another.” Ever-changing, this has been a gathering place for sacred and routine exchanges, profane and profitable transactions, for well over a thousand years. As this course takes up the topic of “New Orleans Literature” then, we will anchor understandings of our local multiethnic/ multiracial culture and history from this critical and expansive context. Just as levees were built to contain shifting networks of waterways in the service of plantation slavery, colonial governance, and later international container shipping, so have there been attempts to contain the stories of this place. But the stories, like the waterways, refuse to be controlled. How does the literature of this place help us understand New Orleans as an African city, an indigenous city, an immigrant city, a queer city, a city of sex work, a city made out of mounds of seashells? We will read Choctaw tales, punk graphic memoirs, speculative fiction from 2019 and 1854, Creole short stories, spoken-word poetry, plays, and more. Students will connect the literary genealogy of the city with its rich genealogies of performance, music, food, film, and visual arts.

REQUIREMENTS
INCLUDE:

TEXTS: George Washington Cable, *The Grandissimes* (Kessinger)
 Kate Chopin, *The Awakening and Other Stories* (Modern Library)
 Charles Chesnutt, *Paul Marchand, F.M.C.* (University Press of Mississippi)
 Thomas C. Dent (edited by Kalamu Ya Salaam), *New Orleans Griot: The Tom Dent Reader* (UNO Press)
 Margaret Wilkerson Sexton, *A Kind of Freedom* (Counterpoint Press)
Bulbancha Is Still a Place: Indigenous Culture from New Orleans zine
 (edited by Jeffery U. Darensbourg)
 Maurice Carlos Ruffin, *We Cast a Shadow* (Penguin Random House)

ENGL 4093/5093: BLACK WOMEN WRITERS

SECTION 0001 ONLINE ASYNCHRONOUS J. SAFFOLD

In the wake of the #BlackLivesMatter Movement and moments of reckoning like #MeToo, the intersection of race and gender has become one of the most contentious spaces in contemporary times, especially for Black women. Authors, theorists, and critics writing as and in service to Black women over the twentieth and twenty-first centuries have provided critical entrees into the thoughts, hopes, and disappointments that come with being Black and a woman. This course seeks to understand the thoughts, concerns, and words of Black women through literature. A variety of fiction and non-fiction readings by and about Black women will

highlight the ways race, class, gender and other socially constructed forms of difference combine, intersect, and complicate narratives of Blackness and femininity. Special attention will be paid to Black women as agents in their lives, Black women as thinkers and theorizers, and the various ways in which Black women in the U.S. have reimagined our world.

REQUIREMENTS INCLUDE: Group presentations, Weekly Discussion Questions, and Black woman writer profile.

TEXTS: TBD

ENGL 4154/5154: ADVANCED CREATIVE NONFICTION WRITING

SECTION P001 MW 3:30 – 4:45 E. BRINA

The goal of the course is to learn, practice, and refine the craft of writing creative nonfiction, which includes the subgenres of memoirs, profiles, travel writing, nature writing, literary journalism, etc. Although creative nonfiction deals primarily with facts, real events and real experiences, literary devices such as scene, plot, character, arc, and voice are concertedly employed. Students will compose and read drafts, provide and receive feedback, incorporate feedback and revise their drafts in a constructive and supportive setting. We will also read and draw inspiration from masters of the craft such as Cheryl Strayed, David Sedaris, James Baldwin, Eula Biss, David Foster Wallace, Joan Didion, and many others.

REQUIREMENTS INCLUDE:

TEXTS: TBD

ENGL 4155/5155: PROFESSIONAL EDITING AND WRITING

SECTION 0001 ONLINE D. PIANO

REQUIREMENTS INCLUDE: See description

TEXTS: *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications, Revised, Updated, and Expanded*—Amy Einsohn and Marilyn Schwartz

The Copyeditor's Workbook: The Copyeditor's Workbook: Exercises and Tips for Honing Your Editorial Judgment--Erika Buky, Marilyn Schwartz, Amy Einsohn

The Subversive Copy Editor, Second Edition: Advice from Chicago (or, How to Negotiate Good Relationships with Your Writers, Your Colleagues, and Yourself)—Carol Fisher Saller

ENGL 4163/5163: ADVANCED POETRY WRITING

SECTION P001 MWF 12:00 – 12:50 J. HURTER

The painter Pablo Picasso once said, “Inspiration exists, but it must find you working.” In this course, we will spend the semester as working poets. You will work to find and hone your own poetic voice through experimentation with both subject matter and form, and you will revise the poems you draft with these techniques. The work you do in this class will, hopefully, make inspiration less elusive. By reading and discussing contemporary poetry, and by taking part in regular workshops with your peers, you will gain confidence and skill as a poet and as a reader. Our class will encourage you to be creative and to explore a variety of approaches to writing poetry.

REQUIREMENTS INCLUDE: Your assignments will include a presentation, a close reading essay, feedback on your classmates’ poems, and a portfolio of significantly revised poetry written throughout the semester. Graduate students will have an extra assignment.

TEXTS: Ordinary Genius / Kim Addonizio
Letters to a Young Poet / Rainer Maria Rilke
Deaf Republic / Ilya Kaminsky
Deluge / Leila Chatto
Don’t Call Us Dead / Danez Smith
The Year of Blue Water / Yanyi
Assorted poems on Moodle

ENGL 4190/5190: SPECIAL TOPICS IN PROFESSIONAL WRITING

RESEARCHING, WRITING, AND PUBLISHING: COMPOSING DOCUMENTS FOR 21ST CENTURY AUDIENCES

SECTION P001 TTH 2 – 3:15 D. PIANO

Are you interested in building a stronger web presence for professional reasons, writing freelance articles for the web, learning how and where to write web content, using social media as advocacy work, or showcasing your journalism/creative work? This course is designed for students who are interested in gaining more insight and practice with a variety of communication genres and professions associated with professional writing. Students will be introduced to rhetorical theories, principles, and practices of professional writing and will

Nobody's Angels: Middle-Class Women and Domestic Ideology in Victorian Culture by Langland
Representing Femininity by Mary Jean Corbett
The Queen's Daughters: An Anthology of Victorian Feminist Writings on India 1857-1900 ed. by Tuson

ENGL 4391/5391: SPECIAL TOPICS IN LANGUAGE AND LITERATURE

LITERATURE AND THE SENSE OF PLACE

SECTION P001 MW 3:30 – 4:45 N. EASTERLIN

Human beings depend on their environments, variously exploiting or contributing to them. Literature often reveals the complex relationship of people to places; at the same time, the organized study of place is a thriving topic in the social science. Discovering how individuals and groups feel about environments and why they feel as they do provide self-knowledge and a guide to establishing beneficial relationships to locales. This interdisciplinary course explores the application of place studies to selected fiction and nonfiction of the North American West, an area historically and mythically cast as harsh and forbidding. Class time will be divided between discussion of readings in the social sciences and those in contemporary literature.

REQUIREMENTS INCLUDE: Reading quizzes, annotated bibliography, research paper and, mid-term and final exams.

TEXTS: Ana Castillo, *So Far from God*
Percival Everett, *Watershed*
Alice Munro, *Selected Stories*
Annie Proulx, *Close Range*
Wallace Stegner, *Collected Stories*
Wallace Stegner, *Wolf Willow*
John Williams, *Butcher's Crossing*
*Essays on place attachment and perception will be posted on Moodle.

ENGL 4807/5807: EARLIER VICTORIAN LITERATURE

SECTION P001 TTH 9:30 – 10:45 L. WHITE

We will read major writers of the immediate post-Romantic era, giving particular attention to early and mid-career Tennyson and the Brownings. We will also read some non-fiction—perhaps a few excerpts from the critical writings of Thomas Carlyle, John Stuart Mill, and John Ruskin. We will examine ways in which the age's literature was influenced by and responded to political debate and democratic reform, to increasing industrialization and scientific advance. We will also examine these writers' various responses to the immense achievement of their

ENGL 4915/5915: The Modern Novel

SECTION 0001 ONLINE

J. SMITH

We will read and closely examine works by writers whose influence is undeniable. Virginia Woolf, James Joyce, Zora Neale Hurston, F. Scott Fitzgerald, William Faulkner, and Ernest Hemingway. This asynchronous online course will be taught with a series of recorded videos and discussion forums.

REQUIREMENTS INCLUDE: Requirements include weekly quizzes and discussions as well as two essays.

TEXTS: TBD

ENGL 6007: STUDIES IN AMERICAN LITERATURE SINCE 1865

THE WORKS OF ZORA NEALE HURSTON AND ALICE WALKER

SECTION W001

**Th
ONLINE**

**6 – 8:45
SYNCHRONOUS**

J. SAFFOLD

Zora Neale Hurston was one of the most highly regarded Black woman writers of the twentieth century. Yet, she died penniless buried in an unmarked grave, resting in relative obscurity. Until Alice Walker went "Looking for Zora," erected a tombstone on her gravesite, and insisted the world acknowledge Hurston's brilliance. Walker also rose to prominence in her right during the late twentieth century with her culture shifting novel, *The Color Purple*, coining the term womanism, and championing women's issues the world over. Together, the works of Hurston and Walker stitch together an aesthetic that is undeniably Southern, Black, and woman. By reading Hurston and Walker together, students will gain a better sense of how and why Black women's literature is the foundation of Black feminist thinking.

REQUIREMENTS INCLUDE: Discussion lead, Weekly Discussion Questions, and creative research project.

TEXTS: TBD

ENGL 6090: SPECIAL STUDIES IN AMERICAN LITERATURE

CROSSCURRENTS IN U.S. SOUTHERN AND CARIBBEAN LITERATURE

SECTION W001 T

6 – 8:45

E. STEEBY

This course will consider material and cultural histories that span the Caribbean and the U.S. South. We'll analyze how watery currents, weather, and other natural phenomena, as well as circuits of trade and migrations of people and culture created regional zones that transcend the contemporary national boundaries imposed on these geographies and locations. We will read literature spanning from the 19th to the 21st-century that depicts the many legacies and adaptations of colonization, plantation slavery, and technologies of extraction in the U.S. South and Caribbean. Key settings include: Louisiana, Haiti, Grenada, Jamaica, Cuba, Georgia, Alabama, Antigua, Florida, and Puerto Rico. Students will consider how earlier colonial systems and practices are related to contemporary economies of tourism and development. We'll center the contributions of Black women writers and writers of color and analyze the role of narrative as a resistance strategy and a tool for imagining maroon life, revolutionary pasts and futures. Our literary texts will primarily be novels, but we will read some short fiction and nonfiction as well. To theorize and historicize these texts and their significance, we'll read scholarship by Sylvia Wynter, Edouard Glissant, Joseph Roach, Monique Allewaert, M. Jacqui Alexander, Lisa Lowe, Omise'eke Natasha Tinsley and others.

REQUIREMENTS INCLUDE: Students will be required to attend weekly Zoom class, to post to weekly Moodle discussion board, to develop a presentation for the class, and to produce a midterm and a final research paper.

TEXTS:

- "Le Mulâtre," Victor Sejour
- The Mysteries of New Orleans*, Ludwig von Reizenstein
- Blake; or The Huts of America*, Martin Delany
- Tell My Horse*, Zora Neale Hurston
- The Kingdom of This World*, Alejo Carpentier
- The Fourth Century*, Edouard Glissant
- Abeng*, Michelle Cliff
- Jubilee*, Margaret Walker
- The Autobiography of Miss Jane Pittman*, Ernest Gaines
- Angel*, Merle Collins
- A Small Place*, Jamaica Kincaid
- Krik? Krak!*, Edwidge Danticat
- Monkey Hunting*, Cristina Garcia
- The Belle Creole*, Maryse Condé
- Swamplandia!*, Karen Russell
- The Taste of Sugar*, Marisel Vera
- Undrowned*, Alexis Pauline Gumbs

ENGL 6153: UNO PUBLISHING LAB

SECTION P001

MW

3:30 – 4:45

A. HIMMELSTEIN

This class is designed to teach you how to take a manuscript and turn it into a successful book. Rather than doing this through lecture and abstraction, we will be doing this by choosing one book and taking it through the publishing process. Students will become familiar with editing for content, copy-editing, and publishing industry practice. Students will also learn the business side of publishing, including marketing, distribution, economics, bookstores, printing, design, and author relations.

REQUIREMENTS INCLUDE: Written manuscript evaluations; regular participation in discussion; global and line edits of one selected manuscript; and a final project related to the publication of the manuscript.

TEXTS: Biel, Joe. *A People's Guide to Publishing*

ENGL 6232: STUDIES IN RHETORIC AND COMPOSITION

RHETORIC AND DRUGS

SECTION W 6:00 – 8:45 R. GOAD
W001 HYBRID

Starting with the Sophists and moving into critical theory, students first consider the intoxicating potential of rhetoric itself. Then, adopting a rhetorical perspective, students pivot to contemporary debates about drugs in American culture. Along the way, students write and revise short analytic essays and attend weekly lectures exploring texts from various genres, including propaganda, scientific research, investigative journalism, and memoir.

REQUIREMENTS INCLUDE: Several short essays

TEXTS: "Encomium of Helen" by Gorgias
Phaedrus by Plato
"Plato's Pharmacy" by Jacques Derrida
Reefer Madness directed by Louis J. Gasiner
"The Social Construction of the Crack Epidemic in the Print Media" by Donna M. Hartman
Survival Math by Deckle Edge
Cartoon All-Stars to the Rescue directed by Milton Grey
Crime of the Century directed by Alex Gibney
The New Jim Crow by Michelle Alexander
"The Wrong Way to Fight the Opioid Crisis" by Paige Williams
A Different Medicine: Postcolonial Healing in the Native American Church by Joseph Calabrese
How to Murder Your Life by Cat Marnel

(1587) and Prynne's *Histriomastix: The Player's Scourge* (1633), which contributed to the closing of England's theaters from 1642 to 1660. The class will also examine defenses of the stage, particularly Heywood's influential *An Apology for Actors* (1612). In this way students will gain a better understanding not only of the way theater has been and still is denigrated, but how playwrights of the era responded to such critiques through their work, highlighting the perilous position of those closely associated with theatrical practice and marginalized because of it.

REQUIREMENTS
INCLUDE:

Students will complete a 1-2 page research essay proposal, an annotated bibliography with 10 entries, two presentations, and a final essay project of 15-20 pages as well as informal weekly writing assignments.

TEXTS:

Beaumont's *The Knight of the Burning Pestle*
 Kyd's *The Spanish Tragedy*
 Marston's *Antonio's Revenge*
 Massinger's *The Roman Actor*
 Middleton & Dekker's *The Roaring Girl*
 Shakespeare's *A Midsummer Night's Dream*
 Shakespeare's *Hamlet*
 Pollard's *Shakespeare's Theater: A Sourcebook*

SEX, GENDER, AND THE SHORT STORY

SECTION W001

T

**5 – 7:40
HYBRID**

N. EASTERLIN

This interdisciplinary course will draw on evolutionary psychology to explore the dynamics of sexual relationships and the construction of gender, focusing on topics including mating strategies, power, and deceit within selected twentieth century short fiction. Influenced by emergent psychological theories positing both the human unconscious and the sexual basis of behavior, authors of the early twentieth century were able to foreground the motive force of sexual desire and the power struggles attendant upon it in a way that had not been possible in literature of earlier eras. Organized around men and women writers who explore unconscious motivations; socially constructed sex differences; and related power dynamics, this course will begin with an introduction to evolutionary psychology and other social sciences in the first few weeks. Subsequently, we will alternate between literary reading and analysis and additional theoretical and critical readings.

REQUIREMENTS
INCLUDE:

An annotated bibliography, a research paper, a mid-term, and a final exam.

TEXTS: Heidi Riggio, *Sex and Gender: A Biopsychological Approach*
978367479794
Sherwood Anderson, *Winesburg, Ohio* ISBN: 9780451529954
Vincent O'Sullivan, ed, *Katherine Mansfield's Selected Stories*,
Norton
Edith Wharton, *The New York Stories* ISBN: 9781590172483
D.H. Lawrence, *The Prussian Officer and Other Stories*, ISBN:
9780140187809
Alice Munro, *Selected Stories* 9780679766742
MLA Handbook for Writers of Research Papers, 8th ed. 978-
1603292624

ENGL 6807: STUDIES IN THE VICTORIAN PERIOD

CULTURE AND ANARCHY: ARNOLD, WILD, FORSTER

SECTION 0001

ONLINE

L. WHITE

In this seminar, we will examine a prominent topic in post-Romantic and Modernist literature and culture: broadly put, the deep cultural tensions that developed between the practical/material and the aesthetic/spiritual spheres. Many texts of the last couple of centuries explore the seemingly insuperable divide between these seemingly antithetical dispositions. Our focus will be on three authors whose writings address this conflict by exploring its causes and effects and even propose solutions. We will read select cultural criticism by Matthew Arnold, focusing on *Culture and Anarchy* (1869), a collection of essays expressing the hope that culture can oppose the proliferating forces of "selfishness and materialism" and bring society to an awareness of its "ideal destiny"; several of Wilde's non-fiction writings that both build on Arnold's critical positions and anticipate many of Forster's; and Forster's novel *Howards End* (1910), "the most explicit test of Arnold's notion of culture in our literature" according to Wilfrid Stone. We will also read and discuss a handful of Forster's essays on aesthetics from the '30s and '40s relevant to this topic.

REQUIREMENTS
INCLUDE:

See description

TEXTS: Arnold, *Culture and Anarchy and Other Writings* (ed. Stefan Collini)
Wilde, *The Artist as Critic: Critical Writings of Oscar Wilde* (ed. Richard Ellmann)
Forster, *Howards End*
Two Cheers for Democracy (essays posted to Moodle)

JOUR 6700: SPECIAL TOPICS IN PRINT JOURNALISM

This course will explore digital journalism via literature, in-class discussion, and fieldwork. Students will learn how technological developments have changed the face of journalism in the 21st century and probe the positive and negative aspects of these changes. Students will learn how to write stories for online publications, how to use social media effectively as a broadcast tool, how to create podcasts and spoken-word reports, and how to use a smartphone as an all-purpose reporting tool. Students will also learn how to verify sources online and explore ethical issues that affect digital journalism such as privacy rights and information sharing by whistleblowers.

REQUIREMENTS
INCLUDE:

Consult Instructor

TEXTS:

No required texts though subscriptions to certain publications (*New York Times*, *Atlantic*, *Harpers*, etc.) may be needed